07 WK 02 007-358 JAN 2015 WED

Will and Representation II

Following Hegel

1. Being as a nothing:

There is a self-reference of the commencement, in the beginning. From where do we begin?

It is almost impossible to be determinate or even structural. One begins with emptiness, nothing, but for this nothing to mean something, it is nothing as completeness, as something structural or something with a being. So being commences with nothing, that is being.

~~[illegible]~~ Just as in music one orders a beginning, it must take place like Wagner's overtone, a prelude or a note extended in the form of a note, as a chord. This principle is the principle of form ___ even novels, literature commences with an introduction, or a leitmotif. Whence the dilate, a position, a place of emptiness.

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III. Nothing itself:

Nothing then, the void, what being filled the void — the prelude, the note, extended into a line. This being is sense — sense-certainty — or sense and being — a logic of sense. That then becomes, nothing — what it is fundamentally, or in some formal affinity.

Nothing is the nothing of limitation, but that is a formal temporality, we find in time and existence. Instead of the limit in Hegel, we grasp the pure object of the void — its pristine purity in being giving way to the interlude, or the void.

What then is nothing? Its identity or difference? No identity, no difference — at the moment only the void — emptiness, nothing, nothingness — something like a plain emptiness, formal like a Black on Black by Malevich. Not for its difference or subtraction, but for its formalism aspect.

Nothing is the being of nothing — nothing, a figure. A sound figure.

Nothing in music — is the will — the pulsating sensation of being gives way to limitation — it is not its formal position, but a complex note — it is to commence the logic of sense with a logic of resounding will.

III Becoming or Dark Precursor

Then the music weaves the introduction, into symphony — alternations, themes, variations all of this in elementary, motifs — the music of the will is now still not a representation it is the order of will — and it becomes, a infinite vanishing — a subject as not yet a subject of representation — it is a subject-yet — a dark precursor, the event in forming — a music that has moved into the place of movements.

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IV Notes on becoming:

a. Language commences, a few poetic gaggings — the poem is born of the commencement of being and logic of nothing becomes reflexive in a formal subject — the formal subject in a second moment, a rupture.

b. Irreducible world commencement.

The world is there is a a will, and representations first movement in tension — dialectical tension; the sexual rapport or the musical, cinematic.

c. Going and coming — Being.

There is now time — or a train — one travels, one on the interstate — it is being that equals nothingness, as becoming.

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V Determinate Being — Being-there and something — other — Finite — infinite

Two space, representation, language, [illegible] and all this quality and so quantity — the [illegible] logic or objective spirit.

Will becomes representation an order of sense, and the logic of sense. There, attraction, sound attraction and repulsion, contradictions, fights, in a relations

But where being-there and its movement — an event [illegible] fidelity — the structure of [illegible] atom — infinite or finite — contradictions, change — temporality — and limits.

Being-there is now a function of ontology — the ontological questions will and representation.

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Quantity.

1. History:

The historical level of the representation
its levels, structures, indices, processes.
Not and representation a function of history,
the subject is here.

There is so far — a
historical level to music in a
number of attributes and
conjunctures — it operates as a
general strike in workers politics,
as a mode of interpretation of
being and nothing, becoming and determinate
being-there as a function of
infinity that is in music —
a movement, a note and lie
an extended into a musical variant
of the metaphysics of the historical
subject and is a
theme and variation as
much as history, politics, hunger,
and social forms and consciousness as
as the [illegible]
question of historicality.

II. Quantities as relative — discrete — continuous and measures and quantum — extensive and intensive scales.

The relative movement of quantities and their images to mathematical relations, are all complex articulations in Spinoza. In its place the mediation of the Ideal, with subjective orientation. The number, the masses, the objective spirit in its intrinsicities, the quantitative ratio — moment — limit — quantitative analysis, of speculation — extensive and intensive movements of music or cinema, the structure of the infinite as a measure of quality by quantity — let us draw the subject —

Quantities are the images or a proof written at music, or up it and representation. The quantitative movements are attraction and repulsion in a number.

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In other words number, amount, unit, and limitation is contingency — the commencement after being and nothingness of time as timing, of contingency — of temporality, the minutes — this amount.

In more — the subjective — must — intensive objective movement.

III Measure

The measure of adj. and adj. as the movement of sides to a vocabulary — Montrelhans, prestos, accents, narrative.

The objective spirit is now mechanical, it is the objective notice of a empirical object.

The empirical qualities and put them under a rule — the transcendental notation of sense-multitudes.

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Measure is when transcendental mode of organizing sense-datum commences — from being and nothing — to quantities and something — to finally a moment of transcendental mediation of sense-datum — how is this done — as deduced to Kant —

Transcendental conditions exist. There is a measure of quantity and quality, when, the rule organizing sense is measured. For instance — the measure of workers in general under the transcendental mode of investigation — conditions of possibility — limits, and inequities.

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[illegible]

[illegible]

[illegible]

Identity is a measure of difference. Difference is contained — the non-identity hidden in identity — the overall-no of a contradiction. Contradictions have grounds, formal, real and complete — the formal contradictions — A not B, and its tensions — A Not B but not completely — a little A a little B though different.

Real grounds — more tensions — A not B but also A is C in relation to B, a diagonalization of the contradiction. Complete grounds — Only diagonalization A is not B, B is not A, C is not A or B.

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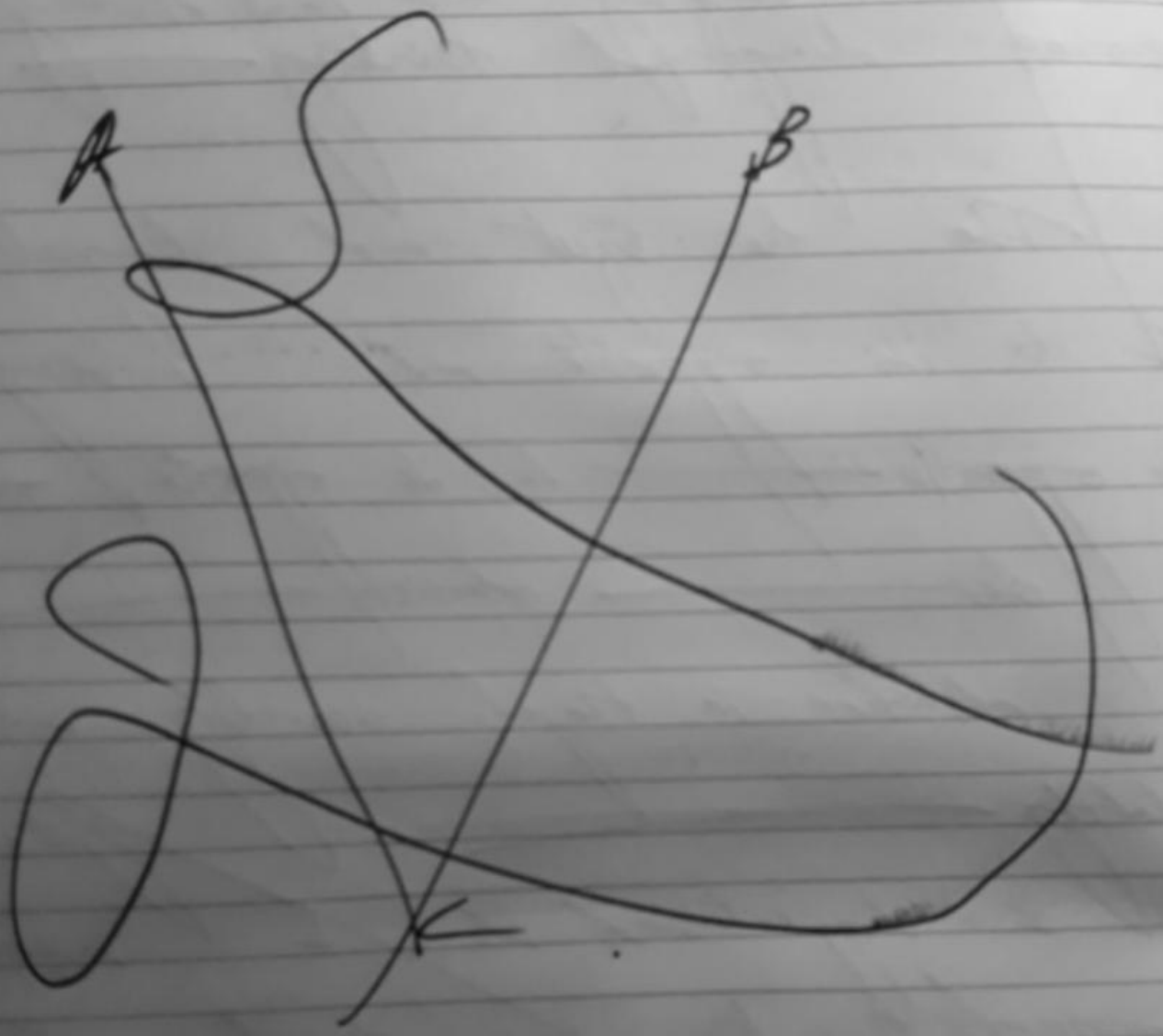
This formal thinking and real thinking becomes diagonal thinking —

Take the object and diagonalize it to its opposite and diagonalise the opposite — to its opposite —

den — danish —

attraction in Hegel, sexuality and identity — a fight, is diagonalised into a measure, non-fight by a third position, the mediation that operates on A and B through C, it means the mediation was C. all along.



$C \sim A : B.$

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II. Motion

Subjective [illegible] is a measure of

freedom ——

syllogisms are articulations of

diagonals —— only [illegible]

between universal, particular and

singular —— as diagonals

of A, B ~ C. Or in other

words —— complete

ground repeated ——

[illegible] magic —— the

movement contradiction resolves into

absolute.

Total Movement Following Repeat

I Quantity to quantity —— from measure —— Essence and Motion ——

the minimal to contradictions, resolved by the absolute.

II Quality —— minimals of the absolute.

III Quantity —— contradictions and politics; as objective and subjective limits.

IV. Essence and Motion —— the will is absolute.

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V. Quantity, quality, measure,

Essence and Motion

The complete movement of Will,

and representation as subjective

cuts of interpretation alge

with the third pos

Life —— Death ——

C Eternity.

Finitude —— Infinity

C. Finite-Infinite.

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VI A reconstitution:

The movement of music and cinema, as abstract figuration, and temporal parallaxes all in movements of contradictions, becomes special, and active. Still there is a subject that organizes the vertical movement of Berg, Essence and Nation, with the horizontal movement — movements of civil and historical class struggle — given as the interaction, is a story of a relationship,

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that has at end point a limit, or limitation, but becomes inevitably a disagreeable existence — the fluid position to any two fluids, that is to greet the vertical movement. Bey, Essence and Nothing though the will and representation of each objective contradiction as a mortification or prestige aligned to time-graphics and limit functions true.